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THE present issue of THE DECORATOR AND FURNISHER is a significant one by reason of the fact that the journal has changed owners since its last issue, and although the name of its publishers will remain as heretofore viz: The Art-Tradess Publishing and Printing Company, a radical change has occurred in the personnel of the firm doing business under this title. Mr. E. Walter Morris is President of the Company and Mr. E. B. Hartley, Secretary. Mr. William R. Bradshaw, under whose editorial management the journal has become a literary, artistic and financial success, continues to occupy the editor's chair, and under the new régime will exercise his greatly increased powers for the development of the publication along the lines of its special field.

THE new ownership of the journal means a much greater devotion than heretofore to the advocacy of art in the household belongings and environment of the individual. It is distinguished from the furniture trade journal by its recognition and advocacy of those qualities of imagination and sentiment in industrial art products, without which design and technical execution, however expert, become factors of a people's degradation rather than uplifting forces.

THE DECORATOR AND FURNISHER is distinguished on the other hand from the amateur art journal by reason of its being a guide and instructor to the professional as well as the amateur decorator and it is this catholicity of purpose that has given it a unique position amongst the art journals of the world.

THE United States, foremost of nations in material wealth, is only in its infancy in its development of art products and hence the necessity of its possessing a publication such as THE DECORATOR AND FURNISHER, not only to illustrate the best products of contemporary art, but to place before its readers the finest examples of human genius, whether of past ages, or of different nations, as incentives and guides, to an ever developing originality and beauty in our art manufactures.

THE theme of THE DECORATOR AND FURNITURE, while relating in particular to those objects of art pertinent to adornment of the house, is really as wide as art itself. All works of art, all artistic productions, are the work of decorative art, without whose limits art does not exist. If the

decorator can invest the article of utility he works at with the highest form of beauty he is just as much an artist as he who paints a picture, models a statue, or designs a building.

ABOUT one hundred millions of dollars are uselessly squandered every year by the people of this country in misapplied house furnishings all of which money would be saved if those who spend it were educated as to what is true art and what is simply vulgar show. A truly artistic chair or cabinet is not necessarily a costly thing, it may indeed cost but little and to teach the secret of economic art purchases is one great mission of our journal. It is the duty of purchasers to inform themselves as to what low priced goods are refined and tasteful and of lasting art value, and no other publication supplies such valuable information. Every purchaser of household goods needs our journal to guide him in getting the greatest artistic value for his money.

WHILE the journal in the past has been to a large extent purely technical in its teachings of reason of the necessity of such a publication to offset the irresponsible jimerack decoration supplied the public by the average newspaper, yet its conductors realize the great importance of popularizing its contents on the principle of the greatest good to the greatest number. In house decoration in particular, the co-operation of the lay element with the professionally artistic is absolutely necessary. We wish above all things to get into sympathy with our readers. We ask them to send suggestions in our work, to submit their difficulties to the end that our recommendations will not only be new, fine and artistic, but that they will be equally characteristic of our own correspondents themselves. Our resources both artistic and literary are at the service of our readers. Our advice is—do not deliberately suppress your own individuality and allow your own taste to be overridden by traditional conventionality. Let us do you the great kindness of helping you to realize that you too have a word to say to the world. To produce a house thoroughly artistic and original, thoroughly adapted to modern tastes and habits and to the particular tone and character of its occupants is the rarest possible triumph.

IT has been well said that without understanding genuine appreciation is impossible, and that without study understanding is impossible. To appreciate—that is the idea. Without appreciation wealth is poverty. To awaken appreciation, that is, a taste for the beautiful, one must study beauty and be guided in his strivings therefor by men of taste, sentiment and imagination, who are sensitive to the delicate appeals of art. Thus to render a dull mind appreciative of beauty is to confer immense wealth. **THE DECORATOR AND FURNISHER** is one of the most powerful of modern agencies for cultivating the taste of its readers on the all important subject of interior decoration. Month after month it continues to solve every problem that arises in the effort to make our homes more beautiful. Our aim in the future will be to make the journal a luminous focus, or light growing centre, to illuminate every corner of the land with the spirituality of art. As the sun clothes the earth with beauty so also our journal will recreate and vivify the lives of its readers, lifting them to a higher plane of existence, making life sweeter and more captivating.

IN our June issue we published the designs of a bedstead and bureau in curly birch, describing them as being designed by James Thomson. Since then we have received a letter from the Berkey & Gay Furniture Co., of Grand Rapids, Mich., stating that the articles in question were designed by themselves, and that Mr. Thomson should not have been credited with the designs. These were sent us, along with several others, by Mr. Thomson, ostensibly as his original work, although, in justice to that gentleman, he only claimed credit on the drawings themselves as a delineator of same, a distinction we did not perceive, and which we naturally overlooked under the circumstances. Mr. Thomson saw the suite in the

warerooms of a prominent Philadelphia furnishing house, and, being captivated by its beauty, sent us a drawing of same, and we, not knowing that the Berkey & Gay people had any interest in the suite, as a matter of course considered him the designer. We are now satisfied that the furniture was designed by the above-mentioned firm, and Mr. Thomson joins us in having the mistake that has been made, corrected.

THE School of Industrial Art of the Pennsylvania Museum, of Philadelphia, is typical of the many schools of applied art that have of late years been established in many of the large cities in this country. At the commencement exercises held in June, the Principal of the school, Professor Leslie W. Miller, thus summed up its history: "Fourteen years ago, when my connection with the school began, we mustered in the day and evening classes about thirty pupils, all told, and I was the only teacher, but I need not assure you that the pride which I feel in the work of the twenty-seven teachers and 160 pupils who constitute the school to day is something very different from the personal interest which I felt in it fourteen years ago."

This report of successful progress proves the great need of such institutions, and of the awakening of a national yearning for beauty as a garment to clothe our vigorous but unkempt civilization.

The exhibition of students' work, however, constituted the principal interest of the occasion. In the display of drawings for industrial purposes, for decorative motives and manufacturing designs, the school speaks most clearly of the continuity of effort in the achievement of its purpose. Whether it be the production of a design for a ceiling or a book cover, the drawing and painting of wall papers, the weaving of carpets or the modeling of architectural ornaments, there is no slighting of the industrial aim of the school. The work has a serious purpose, the co-operation of art and the crafts, the elevation of manufacturing industries and the education of the taste of the public in things which beautify daily life.

It will be our business in the near future to write the history and illustrate the art work that has been accomplished by each of these various schools of art, to place their records in juxtaposition, as a source of inspiration to those already established and as an incentive to other centres of population to establish similar schools where such do not exist.

For centuries to come art will have to be taught our people as exotics are made to bloom in our conservatories, until the people as a whole are made to live and breathe in an artistic atmosphere. In countries like Italy and Japan, where people seem to be born artists, all this striving for art does not exist, for the art feeling and the art atmosphere are there already, and their industries grow beautiful, like the lilies of the field that toil not, and in India the work of the commonest artisan becomes beautiful, because the poetic nature of the worker could not produce an ugly object. But here in the United States, in this iron atmosphere, where the hungry of all lands rush first for bread, and then slowly to feel an attraction for art, the Art School is a prime necessity. The seed must first be sown and then will come the harvest. All honor to those men, who, seeing the harvest afar off, are content to struggle with perhaps a blind generation, knowing the next will surely see the light, whose Promethen spark they first kindled amid darkness and apathy.

The Art School is one of the greatest of modern forces for the uplifting of a people, and as such deserves the encouragement of all intelligent and cultured people. No man has done his duty to his age who has not interested himself in some way in adding to its beauty, which is the true existence. Let us build better houses, dress more beautifully, demand a greater delight of the eye and heart in our environments, awaken our taste to the glory of form and color. The joy of a belonging, shaped and colored by the last effort of art, is a priceless thing, far exceeding the value of the material thus impressed with the divine. Art is the communication of man's imperishable soul to matter, of his breath of divine life. Of more interest to us to-day are the glazed bricks of the palaces of Babylon than the kings who dwell therein, and the name of an Angelo will be remembered when that of the contemporary Pontiff is lost in oblivion.